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584 252 [578] him verbally (give *gali*), take all kinds of liberties with him and try their best to make him lose his temper. He is supposed to take no notice of this but to remain calmly at his work. After the *lawa* is prepared (the man does not prepare all that is required) it is put into [532] a new *ghara* decorated with pictures representing females. Sometimes other articles are also put into the *ghara* —uncooked rice, bits of *supari* nut, *haldi* and two-pice coins. When prepared at the bride-groom's house the *lawa* is kept to be taken with the boy's party on their trip to the girl's village for the *sadi* and is there mixed with the *lawa* prepared in the girl's house for use at the time of the wedding. The preparation of the *lawa*, which is made a day or two before the group [574 626 578] leaves for the wedding, is made the occasion for the reconciliation of estranged relatives within the village and the consequent restoration of friendship. This reconciliation may also be extended to any member of the *kurhi* with whom there have been unhappy relations.

584 349 (*b*) *Marriage Booth: Marhwa.* In the meantime there has been far more to do at the girl's house where the actual wedding is to take place, for the wedding booth (*marhwa* or *mandap*) must be constructed there. This is usually set up in the courtyard immediately in front of the girl's house. In this booth the essentials of the marriage ceremony are performed and the sacred pole is fixed at its centre. Male relatives of the bridegroom help to build it, but women must have nothing to do with its construction. Before the men who come to work can actually start operations the bridegroom must have his body [302 602 543] rubbed with *til* oil mixed with *haldi*. The anointing should be done by his sister or another close female relative and he should then be dressed in clothes which have been dipped in *haldi* water. The construction of the *marhwa* may now begin.

584 349 824 The *marhwa* is constructed of prescribed kinds of wood. Its size varies, but is usually about eight feet square and six to seven feet high. Nine poles are used in its construction, including the central post, called the *magrohan*, which however does not reach up to the roof. *Saleh* (*Boswellia serrata*) is the most favoured kind of wood and if procurable is preferred, both for the framework of the booth and for the sacred pole at its centre. The eight remaining poles are arranged so that there are three on a side. Text figure 21 will make this clear. If *saleh* wood is not available, *gular* (*Ficus glomerata*), *sal* (*Sheora robusta*), *char* (*Buchanania latifola*) or even bamboo are permissible. The central post, however, must be of *saleh* wood and they search far and wide until they have found it. The leaves of the banana plant are tied to each of the eight poles and over the top. The

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roof is formed by bamboo branches covered with banana leaves. Around the upper edge of the *marhwa* is hung a frieze of mango twigs. Mango leaves are always found in connection with Kol weddings; they do not wither easily and are a symbol of everlastingness and stability. Strips of paper, usually coloured red, are used for decoration. The ground under the *marhwa* is carefully levelled and plastered with cowdung and in the very centre a hole twelve to eighteen inches deep is dug. This is where the central pole will be placed. Before the pole is lowered into position a *supari* nut (*Areca catechu*), some pieces of *haldi* (usually five) and two-pice coins are placed in the pit, and according to some accounts, rice coloured with *haldi* is also thrown in. The *magrohan* is a piece of wood three to four feet in length and two to four inches in diameter. It should preferably be green wood, though a dry pole is used if a fresh one is not available. It is coloured red with *sendur* or yellow with *haldi* and has some thread, coloured either white or yellow, wrapped about it seven times from the top to the bottom. Along with the *magrohan* a short green bamboo stick is fixed together with a green *gular* branch and the iron bar used in digging the holes for the booth. If the central post should be of *gular* or other wood a bit of *salch* must be inserted with it. The *salch* is a symbol of fertility, being an evergreen tree which never withers and takes root easily and quickly; even an apparently dry stick will sprout. After the *magrohan* has been put in place it is reverently circuited by the builders seven times in a clockwise direction and then *sendur* and cowdung are applied. The sacred pole stands at the centre of the wedding observances and at that time is surrounded by the articles now to be mentioned. Their position is indicated in figure 21 on the next page.

1. The *magrohan*.
2. A *kalas* (earthenware pot) filled with water. In the water there are mango leaves which are allowed to protrude at the top and over the top is placed a *dip* or earthenware lamp.
3. A *oil* (grinding stone) on which are placed the following articles noted in the sub-heads:
   a. A *lorha* (stone roller)—which the bridegroom will use to roll over the pice and disturb their arrangement.
   b. Husked rice, which is sprinkled over the surface of the *oil*.
   c. Seven pice coins which are laid in a row on top of the rice.
   d. Seven bits of wood, each a different kind.
   e. A whole *supari* nut.
   f. *Haldi* water is sprinkled over the whole.
4. A branch of *gular* or *palasa* (*Butea frondosa*) buried near the *magrohan*. In a crotch of the same will be inserted a small earthen pot containing *haldi*, *supari* nut and two pice.

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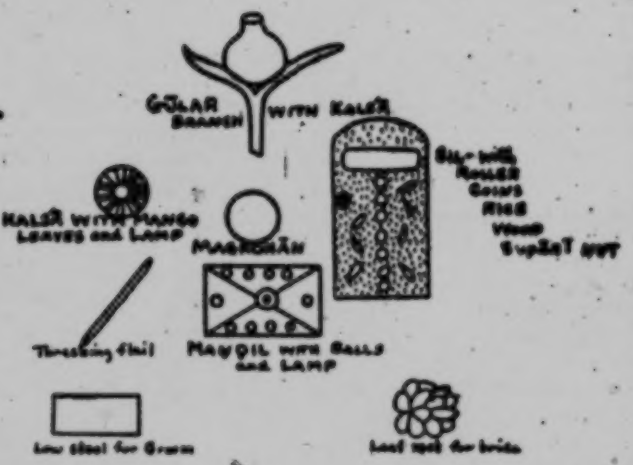

Fig. 22

5. A flat cone of earth (mandā) about one foot high and a foot in diameter on which are placed around its edge eight to ten small round balls of earth. Over the whole four arches of earth are constructed and in the centre another dip is set.

[352] 6. A pīra (low stool) on which the bridegroom will be seated.

[412] 7. A small mat of large leaves on which the bride will sit.

8. A muser (threshing flail).